

**"THE ANIMATED EDUCATOR: ENTERTAINER OR MASTER TEACHER?"**

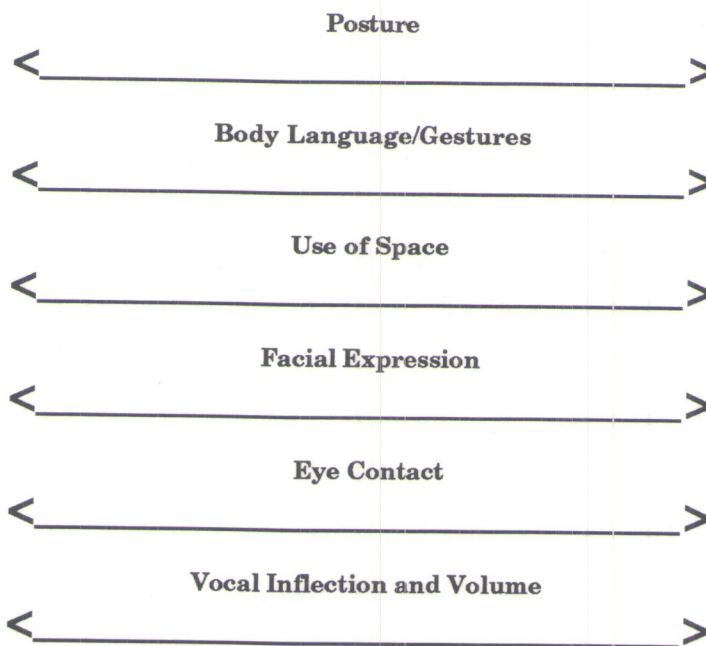
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**I. ASSESSING OUR OWN LEVELS OF ANIMATION**

"Animation" is the extent to which we use the various categories of non-verbal communication: posture, body language, facial expression, eye contact, tone of voice, and use of space. Where would you rate yourself on a "continuum of animation" in the following areas?

**Too Little (Describe)                      Balanced                      Too Much (Describe)**



**II. WHAT RESEARCH TELLS US**

1. Proportions of power in communicative behavior:
 

<b>Words</b>	=	<b>07%</b>
<b>Tone of Voice</b>	=	<b>38%</b>
<b>Facial Expressions</b>	=	<b>55%</b>
2. **Facial Expressions:** About 20,000 expressions have been estimated to exist:  
Facial Affect Scoring Technique (FAST)
3. **Eyes:** Differentiate between eye contact and looking
4. **Touching:** A sign of power, a sign of affection
5. **Spatial Distance:** Fixed-feature, semi-fixed feature
 

<b>Informal Space:</b>	<b>Intimate</b>	=	the "space bubble"
	<b>Personal</b>	=	1 1/2 to 4 ft.
	<b>Social</b>	=	4 ft. to 12 ft.
	<b>Public</b>	=	12 ft. to 25 ft.
6. **Dress and Posture:** The eyes of a thousand are upon you!
7. The gender difference; "time zones"; the subject matter; number of students.

### III. TWO RESEARCH PERSPECTIVES

1. **The Educational setting**
  - a. The teacher controls the situation. Behavior is the result of role taking. You control the script. Role taking comes from control over the situation.
  - b. Nonverbal communication is particularly powerful/useful with special learners.
2. **The Sociological setting**
  - a. Both the teachers and the students are playing roles. They have little control over their script. Role playing comes from reactions to situations.
  - b. Nonverbal communicative behavior is NOT universal. It is culture- and, at times, even group-specific.
  - c. Nonverbal signals can express feelings too disturbing to state. This can be experienced by the teacher and the student alike.

### IV. WHEN IS ANIMATION.....?

#### **Entertainment.....**

- when it becomes a performance
- when students are "passive" observers
- when the teacher is always "centerstage"
- when the emphasis is on the teacher's "self" rather than the learners
- when it is so pronounced that students cannot compete with the level of animation that the teacher has established

#### **Master Teaching.....**

- when it is appropriately used to engage and provoke thinking
- when it enlivens students so they can contribute and respond during the lesson
- when it allows students to become the animators for the lesson/rehearsal
- when it shifts control to students' ideas and responses
- when it focuses students' attention, then tries to "connect" with students so they become mentally active participants

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